







# COMPOSITIONEN

für

## HARFE.

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**Oberthür, C.**

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 „Leise zieht durch mein Gemüth“) . . . 3,—

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 rabande. No. 3. Händel, Largo. No. 4. Mé-  
 hul, Arie aus „Joseph“. No. 5. Lortzing,  
 Arie aus „Czaar und Zimmermann“. No. 6.  
 Mozart, Menuett aus „Don Juan“. No. 7. Him-  
 mel, An Alexis. No. 8. Gluck, Reigen seliger  
 Geister. No. 9. Alabieff, Die Nachtigall. No. 10.  
 Weber, Meermädchen aus „Oberon“. No. 11.  
 Mozart, Arie aus „Die Zauberflöte“. No. 12.  
 Schubert, Gute Nacht. No. 13. Schumann,  
 Im wunderschönen Monat Mai. No. 14. Allnäch-  
 tlich im Traume. No. 15. Schubert, Lob der  
 Thränen. No. 16. Schubert, Haidenröslein.  
 No. 17. Schumann, Abendlied. No. 18. Schu-  
 bert, Der Lindenbaum. No. 19. Schubert,  
 Lied der Mignon. No. 20. Bach, 1er Prélude.  
 No. 21. Schubert, Frühlingsglaube. No. 22.  
 Schubert, Ständchen. No. 23—28. Schumann,  
 Von fremden Ländern. — Bittendes Kind. —  
 Glückes genug. — Träumerei. — Fast zu ernst.  
 — Der Dichter spricht. No. 29. Schubert, Du  
 bist die Ruh'. No. 30. Rubinstein, Melodie) n. 3 —

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Eigenthum des Verlegers für alle Länder.

LEIPZIG, FRIEDRICH HOFMEISTER.

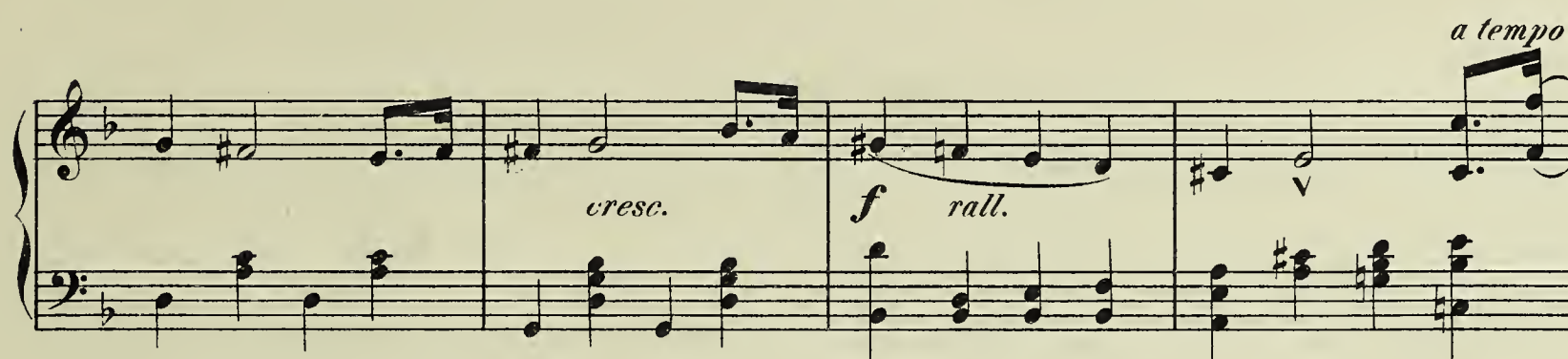


**Charles Oberthür, Op. 188.**

[illegible]

*L.H.*

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into four measures. The first measure shows the beginning of the melody and accompaniment. The second measure continues the melody and features a triplet of eighth notes in the bass. The third measure continues the melody and features a triplet of eighth notes in the bass. The fourth measure concludes the melody and features a triplet of eighth notes in the bass. The score is written in a clear, legible font.





**Con moto.**

*leggiere*

**D<sup>b</sup>**

**D<sup>b</sup>**

**a tempo**

*calando*

**D<sup>b</sup> G<sup>#</sup>**

*marcato bene il canto*



The first system of musical notation consists of two staves. The upper staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The upper staff's melodic line remains intricate, while the lower staff's accompaniment provides a steady rhythmic and harmonic foundation.

The third system of musical notation includes a key signature change indicated by the text  $(D^b A^b)$  in the middle of the system. The melodic and accompaniment parts continue with similar complexity.

The fourth system of musical notation includes two key signature changes indicated by the text  $(D^b E^b)$  and  $(G^b)$  in the lower staff. The musical texture remains dense and technically demanding.

The fifth system of musical notation begins with the tempo marking *molto sostenuto* and the dynamic marking *f*. It includes the tempo change marking *reloce* above the staff. The system concludes with a change in time signature from 3/4 to 4/4, indicated by the final measures.

**Larghetto.**

*> con molto espress.*

*molto string.*

*fz>*

*fz>* *fz>* *sosten.*

**Allegro.**

*(D'A)* *dolce*





*molto sostenuto*

The first system of music is marked *molto sostenuto*. It consists of a grand staff with a treble and bass clef. The treble staff features a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat).

*a tempo*

*p dolce ma marcato la melodia*

The second system is marked *a tempo* and includes the instruction *p dolce ma marcato la melodia*. The treble staff contains a series of slurred eighth-note passages, while the bass staff has a more static accompaniment with some chordal movement. The key signature remains one flat.

The third system continues the musical piece. The treble staff shows further development of the eighth-note melodic pattern. The bass staff continues with its accompaniment, featuring some rests and chordal support. The key signature is still one flat.

The fourth system of music. The treble staff maintains the eighth-note melodic flow. The bass staff has a more active line with some eighth-note passages. The key signature is one flat.

The fifth system of music. The treble staff continues with the eighth-note melodic pattern. The bass staff has a more active line with some eighth-note passages. The key signature is one flat.









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